

TWENTY-EIGHT PAGES



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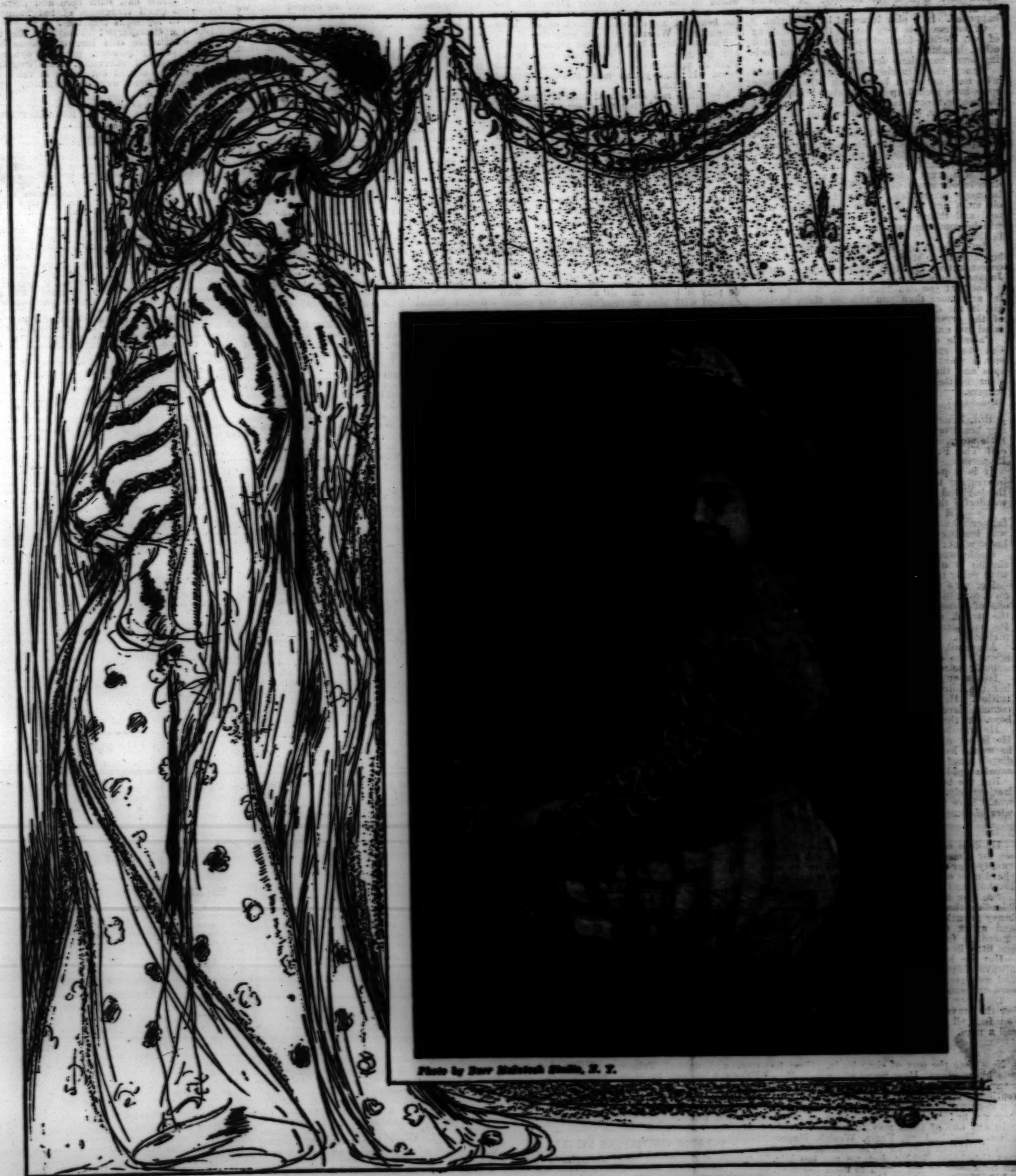


Photo by Sam M. Smith, N. Y.

LYDIA DICKSON.

THE MATINEE GIRL



There are all sorts of dramas being played about us in real life that are so much more interesting than those we get in the theatres that all one has to do is to open his eyes and look about and see them, every day and all the time.

The playwrights haven't as yet managed to get in touch with the psychic theme which often such a gold for comedy. A psychic situation is about the funniest thing that ever happened. In a play it would be delightful. Of course it is very lovely this stylizing of two spirits—kindred spirits—meeting each other, laughing together over things and feeling every emotion for each other.

Fancy the situation! Take two persons who may not even know each other. Their souls have picked up an acquaintance, but the people themselves meet and look laughily at each other, each one fearing that the other may reject.

As yet we are unable to read these messages clearly, for we are hampered by these clumsy bodies of ours which cause us to misunderstand our mind waves sometimes.

It is a great science and we are only children in our study of it. That is why it is so intensely interesting. When it gets to be an old story and we can order our groceries and coal and things without a telephone, why it will be commonplace, as all marvels get to be in time.

But it is so up to date as a game that it behooves us to study it. You can't study this concentration situation without one of these Japanese crystals.

Not that you can "see things" in the crystal any more than you can see them in the air, in the dark, in the stars. But the form of the crystal acts as a lens upon the mind and aids you in getting it to a form.

Palpable objects thus aid in the process. Get your eyes on a flame, a star, a setting sun, a point of land against the sky, for the eyes and the nerve that carry their impressions to the brain are the real mind messengers.

But, however, I didn't start in to give you any last talks of this sort, but to tell you a little story, a drama of real life that we shall call *The Princeton Boy and the Peachnut Princess*.

It is a psychic romance, and it is doubly interesting because apparently, in this case, the boy and the girl were unconscious of the wonderful thing that was going on.

The girl was the daughter of a Jersey farmer who sent his peaches to market. She was looking for something, she didn't quite know what; but we call it *hunger*.

So she wrote a little note and slipped it into the pit of a peach—one of the peaches that were going to the market. Simple, wasn't it?

Her note went direct, as though shot from an arrow, to the hands of the Princeton boy—one of those whooping demons who tear up the crowd, and each other, playing football. He had learned a few things not taught in text-books.

Above all, he is a psychic seer. Unconsciously he gets the message, but quite consciously he receives it.

He is quick, intelligent and gallant. He has the interest to investigate. He has intuition. He has love of adventure, not the commonplace adventure that soldiers meet boys, but the unusual.

He travels into the country to see the girl. He is not a grumpy, you see, for if he were he would have dismissed the idea and immediately told the girl up wrongly. This is the usual stupid masculine method.

But the boy is keen and knows differences instinctively. He is not a "Johnny," or he would have sent her a mush note or a brush wire of some sort.

He does none of these things. He goes to see for himself. He finds on Sept. 1. A pretty twenty-year-old girl who has lived in an orchard most of her life twining rose wreaths in her hair and longing for romance.

"A long time," reads the newspaper story, "leading through a cedar grove, shaded by a heavy growth of scrub oak, shrubs off the farm, and apart from the companionship of her immediate family and her farm pets the girl has little in common with the outer world."

But she has her girl heart, the heart that always longs for the hero, and she dreams and wonders, and one day she writes her message and sends it off into the outer world.

Does her message reach? Well, it brings her the bravest thing it has in men, a Princeton football boy that people have learned to call a man.

Now note the sort of chap he is. First he gets his message. How many of us do? How many Marconigrams in the way of ideas, inventions, inspirations, calls, knock at the mould-grown doors of our brains and we let them get by!

In any one of them may lurk one of life's prizes. Health, Love, Fame, Wealth, Happiness, the things that we pursue, wait on our very thresholds sighing, but we are too idle, too indifferent or too stupid to open the door.

Life is filled with wonders and we love to stand off and speculate at them as children do at fireworks. How odd! how strange! how beautiful! we say, and how mysterious! Nothing is mysterious. We simply don't

know. Some of us never will know. We shall never get our message. Or when we do we shall not recognize it. We shall never get much sense without looking inside these facts.

"How is a fellow to know?" asks Simple Simon. That's easy! Think hard enough about anything you want to know and you'll get light. But you must think hard, unless, like the Princeton boy, you can find your answers ready-made in nature—in peach stones.

Idea are very much like butterflies. They hover, flutter, dance sometimes, but you must not chase them. Hold them, study them, put a pin through them and read the symbolic arabesque painted upon their wings.

The Princeton boy gets his peachnut and his message, but he doesn't dismiss the idea as a joke. He is analytic, psychic—but he is not clever.

He knows that while one is alive everything matters. He is keenly conscious of certain vibrations, although he knows not, unless he is a crystal gazer, that they come from an orchard apart from the outer world, where a girl dream is descending, waiting.

He goes to see the girl. He hesitates not at all. Men have been would have pictured toothless crowns and penny valentines girls, mean-lipped and horrid.

He acts with quick decision, with unselfish courage. He is splendid in his simplicity. And how delightfully gallant! To wait one day would place the girl in an embarrassing position. It would have indicated that he had scratched his chin and considered the question.

He goes to her with a simplicity and directness that turns this Princeton peachnut episode into a poem. He goes from the outer world to the heart, the cedar grove and the girl—a girl who runs upstairs and hides when she hears of his arrival. Think of it. How delightful! What a girl she must be!

First she hides him with her peachnut peachnut peachnut. Then she runs away when he answers it. Not only runs away, but hides. If that young man knows anything he'll call again.

Few girls run away and hide if they hear there's a man looking for them. Not nowadays. Nonsense. We search for them under the furniture.

But the man himself is unique. Directness of method is so rare in these times, especially in dealing with girls. He must be a great man this Princeton boy.

It is an age of circumlocution—in love, in religion, in everything. Modern men are so clumsy in dealing with women that it is pathetic.

Men clever enough to be statesmen, rulers, leaders are like small boys when they attempt to play any cunning tricks where women are concerned.

We know that game too well ourselves. We play it better and we always win. Men can deal with men successfully by the roundabout method because they are evenly matched.

But when a man tries to dupe a woman who is not a fool it is very much like a bout between a heavy prize fighter and a Japanese wrestler. Strength is no match for dexterity. It is a duffer up against a champion in a golf game.

The Princeton boy knew all this. He realized that this was no time for football tactics. He had his message, he understood it, he answered it in a manly, straightforward way that will carry that girl dried off her feet.

She won't run away the next time, for her fellow instinct, which is a part of her girl equipment, will have told her that he is to be trusted.

A cat can always smell a mouse, just as the right sort of a dog will never fail to scent a fox.

It is odd that men never grow out of this ingenuous attitude of seeing up women as lacking in perception. They are always wondering out how a woman will act under certain circumstances.

Women never reason things out. They don't have to. They know! The sixth sense is fully developed in them. They have a supernatural vision that the Devil gave them so that they might outwit men and make the same interesting.

But men are such sports! They'd always rather spend a few years trying to snare a thing than try to get it directly. They are so devilishly shy. What?

Alphonse Daudet knew women almost as well as the Princeton boy. Remember his *Sapho* when Jean returned to get his letters before his marriage to the other girl.

He finds her dissimulating another sweetheart, instead of weeping over his loss. He becomes wildly jealous, but he does not recognize that passion. He thinks he hates her. Listen:

"She preserved her silence, but a gleam of triumph shot from her shaded eyes, and the more he scorned her with force and insulting irony the more proud she became and the more accented were the corners of her mouth."

Then with an epithet he strikes her! "She saw the blow coming. Without attempting to avoid it she received it full in her face, then with a murmur of pain, of joy, of victory, she leaped upon him exclaiming, 'My own—my own—you love me still!'"

The Princeton Boy will call again on the Princess Peachnut in her orchard. So goes the story. Some day he will take her hands in his and look into her eyes and in that direct and manly fashion, which is all his own, he will ask her why she did it.

Then he will tell him of the dreams under the trees in Springtime, when the shadows sifted down among the branches and the peach blossoms scattered their pinkness on her hair, dreams that grew and deepened as the summer sped on and the fruit ripened upon the tree, a Peachnut Princess waiting for the Prince who was to come and waken her. Oddly enough he came from Princeton, and the Jersey stars will sing softly together because there is so much romance left in this gray old world.

FOREIGN CHRISTERS STRIKE.

The choristers of the Royal Netherlands Opera House, Amsterdam, Holland, have struck against Sunday rehearsals, and last week relatives of the strikers and others prevented a performance. New chorus people have been engaged to take the places of the strikers, and the result is considerable turbulence in the neighborhood of the Opera House.

RECOLLECTIONS OF ROSE BYTING.

Intimations of Travel—The Bell Boy and the Star—Memories of Red Riding-hood.

(All these recollections)

One-night stands. There are words to conjure with. They conjure up pictures of long, comfortable railroad rides through countries void of half-way decent restaurants, where, in order to reach your destination in time for the night's performance you ride all day without a stop for food, or with a pause of about twenty minutes for a meal; which for the next twenty-four hours you wish you had not partaken of.

Then the arrival in the town, too late to go to the hotel for supper. That dreadful meal, which you could never be induced to touch if you could see it by daylight, but through stress of hunger and haste you swallow in the evening, and spend the night in agony for having done so.

One such occasion is indelibly impressed upon the memory of my digestion: Our date was Ottumwa, Iowa. We started from somewhere, I forget the name—I wish I could forget it!—in a cold drizzle of rain and snow before dawn; the train broke down before we had gone far, and the sum of information we received after many inquiries was that we "couldn't get nowhere, anyhow."

After lingering about for several hours in and out of a long shed, misnamed a waiting-room, but in which no creature, even of the lowest intelligence, would have valued it if he could have avoided doing so, we were told that a coal train would pass this spot shortly to which was attached a "caboose," and if we liked—liked!—we could go in this, and could reach our town by, or before, seven o'clock. Anything seemed better than that waiting-room! but when we opened that we had not tried the caboose, or, rather, it had not tried us.

For eight or nine weary hours we humped, and jolted, and rocked, and swung in that tortoise-box; without food, or water, or even fresh air. But we arrived in Ottumwa at seven sharp, and we descended from the caboose only to sink for a foot or two into a soft bed of rich black mud. Iowa is famous for its rich soil, and the town of Ottumwa furnished a particularly fine specimen of this valuable quality.

Of course, it was too late to go to the hotel, a circumstance which—at the time—was most poignantly regretted, but over which, later, we much rejoiced. So straight to the theatre we went. We found there in the dressing-rooms the abomination of desolation in every particular. When at last the curtain rose, we, one and all, carried upon the stage, upon our faces and hands, certain black, reminding streaks of our caboose. When at last the curtain fell and we were conveyed to the hotel we found, except for the office, a "dark house." The establishment seemed to be conducted by a small boy of stunted growth and gloomy aspect, who appeared to bear the weight of his years, about eleven, I should think, with preternatural solemnity and taciturnity.

Several members of the company made various and differing attempts to obtain some alleviation of the situation, in the way of food, or drink, or warmth, but to entreaty, threats, bribes, jibes, the preternaturally old boy was alike impervious.

With my fellow-sufferers I sought my room. Once there I determined to make one more appeal to that boy. I sent for him and on his appearance, assuming an air of sweetness and light, I drew a touching picture of my state, of my long hours of fasting, my present fatigue and hunger, and ended by what I thought was a most pathetic inquiry whether I could not get something, no matter what, to eat.

He heard me in silence, and when I had finished he turned upon me two large, insipid, muddy eyes, and uttered in a deep tone two words: "Not here."

Then I abandoned hope.

I dismissed him.

There is every shade and variety of one-night stand, and we poor players are familiar with them all. I remember with great distinctness, a distinctness in which all my senses unite, a one-night stand in a Southern city. It was another case of arriving late, too late to visit the theatre until evening.

I was shown to my dressing-room. It was a wretched enough little hole, but some attempt had evidently been made to reduce it to something like a habitable condition. I was proceeding with my preparations when a member of my company knocked, and, on being admitted, asked me if I could accompany him to the dressing-rooms assigned to my company. I did so. We descended a sort of ladder-staircase to a cellar. This seemed to run under the entire building. The floor, where it could be either felt or seen through its covering of filth, was of beaten earth. The place looked and smelt as if it was used as the dumping-ground of the town.

One corner was partitioned off with rough boarding into what might have been utilized as pretty poor stalls. These were the dressing-rooms. In the centre of this dreadful place was a sort of sunken brick well, in which stood a rusty, broken furnace in a deep pool of vile smelling water. The dampness and darkness and dreadfulness of the place were overwhelming.

I asked the members of the company to put their belongings together and come up on the stage, and I sent for the manager. He came smiling and complacent. There was a good sale, and when I referred in terms not altogether complimentary to the dressing-room accommodations, he was amazed. He had, himself, superintended the arrangement of my dressing-room, and had personally looked after my comfort. This statement was too much for my patience; I am afraid I mislaid my temper. I spoke a piece to him in which I pointed out to him in unmistakable language that, if I and my company gave a performance there that night, as a preliminary it would be necessary that we be furnished with dressing accommodations on or above the stage. And, deaf to his appeals, protests, threats, and every form his eloquence took, I retreated in fairly good order to my dressing-room, being surrounded and supported by my company.

Result: There was a bringing into that theatre of tables, looking-glasses, rugs and the various paraphernalia that went toward an approach, at least, to decency and cleanliness. Dressing-rooms were improvised by boxing scenes together with braces, and about nine o'clock the curtain rose.

I remember another one-night stand where we were billed to play *Rose Michel*. Now the second act of *Rose Michel*, which is the act on which the rest of the piece is largely dependent, is, or ought to be, based, and to have five doors and one window, all practi-

cable. This tough had two scenes, a kitchen and a study chamber, and the kitchen had one door and one window. On this occasion I proposed the door. The manager Pierre Michel made his appearance and disappeared through the window, the effect of this business of his must have been a little confusing to the audience, for the window was supposed to open directly upon the stage, so that they must have believed him to have been conspicuous as well as mysterious.

This arrangement left no entrance for the child, and sympathetic Montreal—but the chimney. While Seymour, he was Willie then, he is William now, was at once my stage-manager and my comedia. Now just fancy the dignified Mr. Seymour descending like a youthful Santa Claus down the chimney in a table, and thence to the stage.

And that table! That table was supposed to offer refreshments to the child and isolated traveler who afterward became the victim of the wicked Pierre—liquid refreshments in a stone bottle of the period of the play, Louis XV. But that liquid refreshment was offered him in a distinctly up-to-date bottle bearing upon its front the name of a popular liquor dispenser of the town.

In the last act we were greatly distressed by the lack of chairs to rattle off stage, supposed to be the shackles with which the unjustly accused were loaded. So all our boys were collected and rattled in a tin pan.

I remember on another occasion of a one-night stand there was a feast spread in one scene, where we were supposed to have oysters and salad and champagne galore. I fancy it must have been the supper scene in *Camille*. The oysters on the half-shell were represented by fragments of broken crochery spread out upon plates; the salad by a miscellaneous collection of weeds spread out in an inverted straw hat, with here and there interspersed small fragments of red flannel, I suppose to represent tomatoes.

But the champagne! This was the very worst imaginable cold tea, with something, perhaps baking powder, perhaps dynamite, in it to make it effervescent. This delectable concoction was served out to us in thick coffee cups. There was one tumbler, which was given to me.

Ah, the glory of being a Star!

ROSE BYTING.

LYDIA DICKSON.

Lydia Dickson, of whom a portrait appears on the first page of *The Mirror* this week, was featured last season as *Betty in A Texas Star*. While the late Charles H. Hoyt's play is far from new, Miss Dickson's interpretation of the heroine was commendation of a kind that might have been given to the originator of a character.

Although a very young woman in the Fall of 1899, Miss Dickson played with success the leading role, *Chloe*, in *Peggy Perry*, and later enjoyed considerable favor in the lugubrious part in *A Bachelor's Harem*. As the ingenue of the *Salisbury Stock Company*, Milwaukee, Miss Dickson further showed her ability in this line of characters and subsequently was a member of the *Hopkins Stock Company*, Chicago, where she demonstrated her versatility by enacting both emotional and comedy roles.

Miss Dickson is a young woman of comely appearance and is a favorite throughout the West, especially in Denver, that is her native city, and whose citizens take a particular interest in her advancement.

Miss Dickson has refused a number of offers for this season, and her plans are hence as yet undetermined.

AN ADVANCE AGENT ENGINEER.

H. Stanley Lewis, advance agent for Sheridan Keene, Detective, recently had the opportunity of using the experience gained in an earlier occupation to timely and useful purpose. While a passenger on a train in Michigan the engineer became incapacitated through an accident, and Mr. Lewis, upon presentation of a membership card in the Brotherhood of Locomotive Engineers, was permitted to manipulate the throttle, and did so with such good results that the train arrived at its destination on time, although the accident had delayed it twenty minutes at one point of the journey. Mr. Lewis believes that he is the only person connected with the theatrical profession, in his capacity, that is a member of the Firemen's or Engineers' Brotherhood.

NEW EXPERIENCE FOR JAMES O'NEILL.

James O'Neill enjoyed a novel experience on Sept. 2, when he was, for the first time in his career, his own character, Edmund Dantes and Comte de Monte Cristo, enacted by his successor, Edmund Bruce. Mr. O'Neill viewed the performance at Williamstown, Conn. Mr. O'Neill has leased the rights and all the paraphernalia to Ellsworth and Gilbert, who have been identified with his various successful tours for seven years. Mr. Bruce has also been a favorite member of his company on several occasions, having played *Norrie* in *Monte Cristo* for a number of years. Mr. Bruce has just closed his second summer season as leading man in the *Castle Square Stock*, Boston, to don the mantle of Mr. O'Neill.

'WAY DOWN EAST' PLAYERS FETED.

The members of the 'Way Down East' company were entertained lavishly while at Halifax, N. S., being the guests of the Royal Canadian Yacht Club on board the racing yacht *Alba*, and also guests of Colonel McDougall and the officers of the Royal Canadian, stationed at Halifax. The members of the company were given a tea on the afternoon of Aug. 29 at the barracks, and on Saturday night, Aug. 30, a farewell entertainment. The company gave a supper to J. H. Bonny, its stage director, prior to his departure for New York, and presented him with several gifts.

HACKETT GETS THE BISHOP'S NOVEL.

James K. Hackett has arranged with Mrs. Craigie (John Oliver Hobbes) and Murray Carson for the American rights to *The Bishop's Move*, that has been very successful in London. Mr. Hackett purposes producing the play here with Isabel Irving, either late the coming Spring or next season. It is possible, however, that Mr. Hackett may alter these plans and present *The Bishop's Move* earlier, with a special cast.

THE CRISIS COMPANY.

James K. Hackett's company in *The Crisis* this season will comprise Isabel Irving, Charlotte Walker, Deronda Mayo, Isabel Richards, Georgina Fisher, Lathrop Hicks, Grace Barber, Florence Cassan, Wilfred North, Joseph Brannan, Brigham Rogers, Thomas A. Hall, George Leach, Edward Donnelly, L. S. Hubbard, John Mackin, Wayne Gray, Frank Patten, Godfrey Nichols, and Clyde Page.

ENGAGEMENTS.

William Timmas Belfort, for *The Fatal Wedding*. Grafton Baker and Grace Orr Myers, for *Miss Simplicity*.

Harold Crane, by Henry W. Sanger for Lieutenant Tom Wagner in *The Prince of Pilsen*. Louise E. Jeffries (Mrs. A. H. Ransom), by P. J. Kennedy, for Polly in *You Yonson*.

For Hooligan's Troubles: William J. Mills, Harry Belmont, Harry Edwards, Daisy Kornell, Minnie Sharp, Charles H. Clark.

(Lothrop and Johnson, managers): Frankie On...
co. Aug. 25-30 to good business; co. good. **Player:**
Shelton Box. A Barrel of Money. Come the Show-Thru.

FALL RIVER.—BJOU

PORT HURON CITY OPERA HOUSE
 (Donett, manager): Season opened with The T
 Life Aug. 28 to crowd-d house; planned. 0

HANDBAY - OTSRA HOUSE (T. D. Handbay,
 manager) - 2nd Ave. 1231.
 JAMNOSTON - OTSRA HOUSE (T. J. Jamn,
 manager) - 2nd Ave. 1231.

[illegible]

DATTON-VICTORIA THEATRE (Gen. M. Bode, manager; G. C. Miller, assistant manager): The Struggle, 4-5. An unusual love romance. **ALMA VICTORIALS** (Harry C. B. G. manager): Aladdin's Wonderful Lamp, 4-5; 12-13. **CLAYTON** (Chapman): 4-5. **SEVEN** (Bier): 12-13. **TIMES**: 4-5. **WAR** (Bier): 12-13. **GRACE** is in the city ahead of **SEVEN**. **SEVEN**—**GRACE**. W. F. Feltner, who is filling an engagement at Lakeland Park this week, was in town visiting his father, John Feltner, who was in town on business a few days ago and had not time to call on other for two years. **J. W. WEIDNER**.

[illegible]

WILLIAM H. McGOWN.
KANSASVILLE OPERA HOUSE (In W. Ross
 managers): **Amos**, William's co., presenting **A Modern
 Civilization**, from acts 1 to 2nd feature. **W. J.**
Chicago from acts 3 to 4th feature. **W. J.**
Chicago from acts 5 to 6th feature. **W. J.**
Chicago from acts 7 to 8th feature. **W. J.**
Chicago from acts 9 to 10th feature. **W. J.**
Chicago from acts 11 to 12th feature. **W. J.**
Chicago from acts 13 to 14th feature. **W. J.**
Chicago from acts 15 to 16th feature. **W. J.**
Chicago from acts 17 to 18th feature. **W. J.**
Chicago from acts 19 to 20th feature. **W. J.**
Chicago from acts 21 to 22nd feature. **W. J.**
Chicago from acts 23 to 24th feature. **W. J.**
Chicago from acts 25 to 26th feature. **W. J.**
Chicago from acts 27 to 28th feature. **W. J.**
Chicago from acts 29 to 30th feature. **W. J.**
Chicago from acts 31 to 32nd feature. **W. J.**
Chicago from acts 33 to 34th feature. **W. J.**
Chicago from acts 35 to 36th feature. **W. J.**
Chicago from acts 37 to 38th feature. **W. J.**
Chicago from acts 39 to 40th feature. **W. J.**
Chicago from acts 41 to 42nd feature. **W. J.**
Chicago from acts 43 to 44th feature. **W. J.**
Chicago from acts 45 to 46th feature. **W. J.**
Chicago from acts 47 to 48th feature. **W. J.**
Chicago from acts 49 to 50th feature. **W. J.**
Chicago from acts 51 to 52nd feature. **W. J.**
Chicago from acts 53 to 54th feature. **W. J.**
Chicago from acts 55 to 56th feature. **W. J.**
Chicago from acts 57 to 58th feature. **W. J.**
Chicago from acts 59 to 60th feature. **W. J.**
Chicago from acts 61 to 62nd feature. **W. J.**
Chicago from acts 63 to 64th feature. **W. J.**
Chicago from acts 65 to 66th feature. **W. J.**
Chicago from acts 67 to 68th feature. **W. J.**
Chicago from acts 69 to 70th feature. **W. J.**
Chicago from acts 71 to 72nd feature. **W. J.**
Chicago from acts 73 to 74th feature. **W. J.**
Chicago from acts 75 to 76th feature. **W. J.**
Chicago from acts 77 to 78th feature. **W. J.**
Chicago from acts 79 to 80th feature. **W. J.**
Chicago from acts 81 to 82nd feature. **W. J.**
Chicago from acts 83 to 84th feature. **W. J.**
Chicago from acts 85 to 86th feature. **W. J.**
Chicago from acts 87 to 88th feature. **W. J.**
Chicago from acts 89 to 90th feature. **W. J.**
Chicago from acts 91 to 92nd feature. **W. J.**
Chicago from acts 93 to 94th feature. **W. J.**
Chicago from acts 95 to 96th feature. **W. J.**
Chicago from acts 97 to 98th feature. **W. J.**
Chicago from acts 99 to 100th feature. **W. J.**

SPRINGFIELD GRAND OPERA HOUSE (L.
1. **Balls, waltzes:** John W. Vogel's **Minstrel** Aug.
27 to **grand** **banquet**; **closed**; **The Night Before**
Christmas 28 **planned** **grand** **banquet**; **Martin's U. T. C.**
29 to **grand** **banquet**; **A. J. Rogers** **Minstrel** 30 **On the**
Grand **River 31**—**FOUNTAIN SQUARE THEATRE**

CLUBS: The following are the clubs which will participate in the tournament:
FLYING GROVE COUNTRY CLUB, Irvine, Calif.
LAUREL GOLF AND COUNTRY CLUB, Los Angeles
PALM BEACH GOLF AND COUNTRY CLUB, Palm Beach, Fla.
SAN JUAN ISLAND GOLF AND COUNTRY CLUB, San Juan Island, B.C., Canada
WILSON'S VALLEY GOLF AND COUNTRY CLUB, Wilson's Valley, Calif.

D. Miller, manager; V. J. Miller, 123
New Milford, 11; J. C. Miller, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 8

ANNON—NEW COLONIAL THEATRE (H. Bell proprietor; John E. Flores, business manager); Prince and the Peasantry; The Sign of the Cross; The Student's Story. Open 2nd Floor. Phone 6-0897.
Well's Minstrels 24.—GRAND OPERA HOUSE (J. K. Albrecht, manager); The Way of the World (L.

CANTON.—THE GRAND (M. C. Barber, manager) Marguerite Sylva Comic Opera co. in "The Scrolling Awe" to 8 & 9 P. O.; authority will please. John A. Himmelschlag's band 20; packed house; please. Grove of the Highway & Allen of Old Virginia 10. Barber's Standard 11, 12 A. W. Sterling 11, 12 C. C.

LIMA PAUROT OPERA HOUSE (Frank Bur
lowes; M. F. Maxwell, manager): The Night Before
Christmas Aug. 29; 30; 31; 32; 33; 34; 35; 36; 37; 38; 39; 40; 41; 42; 43; 44; 45; 46; 47; 48; 49; 50; 51; 52; 53; 54; 55; 56; 57; 58; 59; 60; 61; 62; 63; 64; 65; 66; 67; 68; 69; 70; 71; 72; 73; 74; 75; 76; 77; 78; 79; 80; 81; 82; 83; 84; 85; 86; 87; 88; 89; 90; 91; 92; 93; 94; 95; 96; 97; 98; 99; 100; 101; 102; 103; 104; 105; 106; 107; 108; 109; 110; 111; 112; 113; 114; 115; 116; 117; 118; 119; 120; 121; 122; 123; 124; 125; 126; 127; 128; 129; 130; 131; 132; 133; 134; 135; 136; 137; 138; 139; 140; 141; 142; 143; 144; 145; 146; 147; 148; 149; 150; 151; 152; 153; 154; 155; 156; 157; 158; 159; 160; 161; 162; 163; 164; 165; 166; 167; 168; 169; 170; 171; 172; 173; 174; 175; 176; 177; 178; 179; 180; 181; 182; 183; 184; 185; 186; 187; 188; 189; 190; 191; 192; 193; 194; 195; 196; 197; 198; 199; 200; 201; 202; 203; 204; 205; 206; 207; 208; 209; 210; 211; 212; 213; 214; 215; 216; 217; 218; 219; 220; 221; 222; 223; 224; 225; 226; 227; 228; 229; 230; 231; 232; 233; 234; 235; 236; 237; 238; 239; 240; 241; 242; 243; 244; 245; 246; 247; 248; 249; 250; 251; 252; 253; 254; 255; 256; 257; 258; 259; 260; 261; 262; 263; 264; 265; 266; 267; 268; 269; 270; 271; 272; 273; 274; 275; 276; 277; 278; 279; 280; 281; 282; 283; 284; 285; 286; 287; 288; 289; 290; 291; 292; 293; 294; 295; 296; 297; 298; 299; 300; 301; 302; 303; 304; 305; 306; 307; 308; 309; 310; 311; 312; 313; 314; 315; 316; 317; 318; 319; 320; 321; 322; 323; 324; 325; 326; 327; 328; 329; 330; 331; 332; 333; 334; 335; 336; 337; 338; 339; 340; 341; 342; 343; 344; 345; 346; 347; 348; 349; 350; 351; 352; 353; 354; 355; 356; 357; 358; 359; 360; 361; 362; 363; 364; 365; 366; 367; 368; 369; 370; 371; 372; 373; 374; 375; 376; 377; 378; 379; 380; 381; 382; 383; 384; 385; 386; 387; 388; 389; 390; 391; 392; 393; 394; 395; 396; 397; 398; 399; 400; 401; 402; 403; 404; 405; 406; 407; 408; 409; 410; 411; 412; 413; 414; 415; 416; 417; 418; 419; 420; 421; 422; 423; 424; 425; 426; 427; 428; 429; 430; 431; 432; 433; 434; 435; 436; 437; 438; 439; 440; 441; 442; 443; 444; 445; 446; 447; 448; 449; 450; 451; 452; 453; 454; 455; 456; 457; 458; 459; 460; 461; 462; 463; 464; 465; 466; 467; 468; 469; 470; 471; 472; 473; 474; 475; 476; 477; 478; 479; 480; 481; 482; 483; 484; 485; 486; 487; 488; 489; 490; 491; 492; 493; 494; 495; 496; 497; 498; 499; 500; 501; 502; 503; 504; 505; 506; 507; 508; 509; 510; 511; 512; 513; 514; 515; 516; 517; 518; 519; 520; 521; 522; 523; 524; 525; 526; 527; 528; 529; 530; 531; 532; 533; 534; 535; 536; 537; 538; 539; 540; 541; 542; 543; 544; 545; 546; 547; 548; 549; 550; 551; 552; 553; 554; 555; 556; 557; 558; 559; 560; 561; 562; 563; 564; 565; 566; 567; 568; 569; 570; 571; 572; 573; 574; 575; 576; 577; 578; 579; 580; 581; 582; 583; 584; 585; 586; 587; 588; 589; 590; 591; 592; 593; 594; 595; 596; 597; 598; 599; 600; 601; 602; 603; 604; 605; 606; 607; 608; 609; 610; 611; 612; 613; 614; 615; 616; 617; 618; 619; 620; 621; 622; 623; 624; 625; 626; 627; 628; 629; 630; 631; 632; 633; 634; 635; 636; 637; 638; 639; 640; 641; 642; 643; 644; 645; 646; 647; 648; 649; 650; 651; 652; 653; 654; 655; 656; 657; 658; 659; 660; 661; 662; 663; 664; 665; 666; 667; 668; 669; 670; 671; 672; 673; 674; 675; 676; 677; 678; 679; 680; 681; 682; 683; 684; 685; 686; 687; 688; 689; 690; 691; 692; 693; 694; 695; 696; 697; 698; 699; 700; 701; 702; 703; 704; 705; 706; 707; 708; 709; 710; 711; 712; 713; 714; 715; 716; 717; 718; 719; 720; 721; 722; 723; 724; 725; 726; 727; 728; 729; 730; 731; 732; 733; 734; 735; 736; 737; 738; 739; 740; 741; 742; 743; 744; 745; 746; 747; 748; 749; 750; 751; 752; 753; 754; 755; 756; 757; 758; 759; 760; 761; 762; 763; 764; 765; 766; 767; 768; 769; 770; 771; 772; 773; 774; 775; 776; 777; 778; 779; 780; 781; 782; 783; 784; 785; 786; 787; 788; 789; 790; 791; 792; 793; 794; 795; 796; 797; 798; 799; 800; 801; 802; 803; 804; 805; 806; 807; 808; 809; 810; 811; 812; 813; 814; 815; 816; 817; 818; 819; 820; 821; 822; 823; 824; 825; 826; 827; 828; 829; 830; 831; 832; 833; 834; 835; 836; 837; 838; 839; 840; 841; 842; 843; 844; 845; 846; 847; 848; 849; 850; 851; 852; 853; 854

BELL-FONTAINE—GRAND OPERA HOUSE
(H. R. Thompson, manager): A Runaway Match, after
rehearsing here a week, opened 1 to a crowded house
pleased. A Milwaukee tramp played a large and
once 2. The Rights in a Bar Room 11. Rip Van

LANCASTER - CHRISTNUT STREET, OFFICE OF THE
HOUSE (George Farnham, manager); John W. Verrill
Ministry, Aug. 30 to 1910 and 1911 and 1912
Corner Stock co. 1-4, Herald Square, Aug. 1
The Village, Vol. 12, Herald Square, Aug. 1
Stationer's, Vol. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12

JACKSON—GRAND OPERA HOUSE (F. J. Stevenson, manager): John W. Vonolt's Minstrels opened season 2 to large crowd; pleased. Fudd showed Wilcox 25.—**TRINITY**: W. H. Decker, who has been playing comedy roles with Baldwin's Stock co. at Buffalo all Summer, is home here for a short rest.

VAN WERT - HOBAN'S THEATRE (F. V. H.)
man, manager: Elmer Kennedy Co. opened season
1-4 (Fair Week) to good business. Plays: An Innocent
Slender, A Scandalous Company, A Soldier's Sweetheart,
The Mysterious Theatrical Jones, Little Misses, The
Mourning, and A Runaway Match.

UNIONSVILLE.—CITY OPERA HOUSE (REV.)
and Van Orman, managers: Kerstine Danneberg
 Aug. 20-25 opened season to S. E. O. Overholt
 For Home and Honor. Plays for week: The Senator
 Daughter, Heart of the Mountain, East Lynne, and
 The Hand of Man.

DELPHOS. SHOOTER'S OPERA HOUSE (F. I. Stamm, manager): Season opened 2 by J. A. Stamm & co. in *Les Veuves* to fair house; good performance. Tomorrow's evening box A. A. Stamm's *Madame*.

MASQUELLO.—NEW ARMORY (William E. Lippman, manager): Season will open 17 with *Lovers' Lane*. *Pony Boy* 18. *Gertrude Castilia* is Alice of Old Virginia 20. *The Power Behind the Throne* 25. Season closes 28.

WELL-MANAGER: Season opened Aug. 25 with John W. Vogel's Minstrels to crowded house; pleasure Mr. Vogel to a Chaffinch Bay.—**FRID:** New season has been added to the season.

BRANTON—MASONIC OPERA HOUSE (R. H. HARRIS, manager): Myrtle Theater on Aug. 21-2 very good performance to full audience. Season

M'CONNELLVILLE.—TWIN CITY OPEN HOUSE (Adams and Main, managers): Open 1-4 by Chicago Stock co. in the Prince of France grand house; co. and play very good. Vagel's Minister

KENTON DICKSON'S GRAND OPERA HOUSE
Monday Evening. Manager: Dickson's Stock
Company, Astoria.

11. The Game Keeper II. See Tracked II.
MARION. GRAND OPERA HOUSE. Charles
Ferry, manager; Martin's II. T. O. Aug. 29
large house; Grand Royal Theatre on 1st to last
house; co. and O'Malley's Wedding II.
NEWARK. APOTHECARY. co. 2

DELAWARE: CITY OPERA HOUSE (W-4) A King, announced: Season will open 9 with Mr. Francis of York. Commence Stock on 11-21. A Pony Boy will be started Oct. 1.

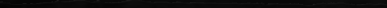
WILMINGTON.—OPERA HOUSE (Walker, manager): Rehearsal last night of new large house. Barker's Minstrels to spend their week here; planned fall house.

ATLANTA.—OPERA HOUSE (W. B. Moore, manager): House will open in with Farmer Hopkins. (1912): The same to return.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, managers): The Eastern Star Am. Grand degree to take orders; performance given by the Va. Minst. & Theater Musical Co.

NEW PHILADELPHIA.—UNION OPERA (Anderson and Lovell, managers): The Eastern Star Am. Grand degree to take orders; performance given by the Va. Minst. & Theater Musical Co.

L. HAMILTON-GLOVE OPERA HOUSE (THE



WINNIPEG, MAN.—THEATRE (C. P. Walker, manager): Nevada 1, 2, opened the season to crowded houses, starred Louis James and Frederick Warde 11, 12. Royal Italian Band 20, 27.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. W. Clark, manager): Rock Ave. 23. Princess Cole

CASTLE'S THEATRE, WHEATON, N. Y.

The Belle of Richmond

A PLAY AMONG THE SOUTHERN ARMY

IN FOUR ACTS

By SYDNEY BARNES TOLER

Produced under the immediate direction of J. W. PETERSON

CAST OF CHARACTERS

JOHN BRADY, Captain, 1st Regt. N. Y. Cavalry, 1861-1862, 1864-1865, 1867-1868, 1870-1871, 1873-1874, 1876-1877, 1879-1880, 1882-1883, 1885-1886, 1888-1889, 1891-1892, 1894-1895, 1897-1898, 1900-1901, 1903-1904, 1906-1907, 1909-1910, 1912-1913, 1915-1916, 1918-1919, 1921-1922, 1924-1925, 1927-1928, 1930-1931, 1933-1934, 1936-1937, 1939-1940, 1942-1943, 1945-1946, 1948-1949, 1951-1952, 1954-1955, 1957-1958, 1960-1961, 1963-1964, 1966-1967, 1969-1970, 1972-1973, 1975-1976, 1978-1979, 1981-1982, 1984-1985, 1987-1988, 1990-1991, 1993-1994, 1996-1997, 1999-2000, 2002-2003, 2005-2006, 2008-2009, 2011-2012, 2014-2015, 2017-2018, 2020-2021, 2023-2024, 2026-2027, 2029-2030, 2032-2033, 2035-2036, 2038-2039, 2041-2042, 2044-2045, 2047-2048, 2050-2051, 2053-2054, 2056-2057, 2059-2060, 2062-2063, 2065-2066, 2068-2069, 2071-2072, 2074-2075, 2077-2078, 2080-2081, 2083-2084, 2086-2087, 2089-2090, 2092-2093, 2095-2096, 2098-2099, 2101-2102, 2104-2105, 2107-2108, 2110-2111, 2113-2114, 2116-2117, 2119-2120, 2122-2123, 2125-2126, 2128-2129, 2131-2132, 2134-2135, 2137-2138, 2140-2141, 2143-2144, 2146-2147, 2149-2150, 2152-2153, 2155-2156, 2158-2159, 2161-2162, 2164-2165, 2167-2168, 2170-2171, 2173-2174, 2176-2177, 2179-2180, 2182-2183, 2185-2186, 2188-2189, 2191-2192, 2194-2195, 2197-2198, 2199-2200, 2202-2203, 2205-2206, 2208-2209, 2211-2212, 2214-2215, 2217-2218, 2220-2221, 2223-2224, 2226-2227, 2229-2230, 2232-2233, 2235-2236, 2238-2239, 2241-2242, 2244-2245, 2247-2248, 2250-2251, 2253-2254, 2256-2257, 2259-2260, 2262-2263, 2265-2266, 2268-2269, 2271-2272, 2274-2275, 2277-2278, 2280-2281, 2283-2284, 2286-2287, 2289-2290, 2292-2293, 2295-2296, 2298-2299, 2301-2302, 2304-2305, 2307-2308, 2310-2311, 2313-2314, 2316-2317, 2319-2320, 2322-2323, 2325-2326, 2328-2329, 2331-2332, 2334-2335, 2337-2338, 2340-2341, 2343-2344, 2346-2347, 2349-2350, 2352-2353, 2355-2356, 2358-2359, 2361-2362, 2364-2365, 2367-2368, 2370-2371, 2373-2374, 2376-2377, 2379-2380, 2382-2383, 2385-2386, 2388-2389, 2391-2392, 2394-2395, 2397-2398, 2399-2400, 2402-2403, 2405-2406, 2408-2409, 2411-2412, 2414-2415, 2417-2418, 2420-2421, 2423-2424, 2426-2427, 2429-2430, 2432-2433, 2435-2436, 2438-2439, 2441-2442, 2444-2445, 2447-2448, 2450-2451, 2453-2454, 2456-2457, 2459-2460, 2462-2463, 2465-2466, 2468-2469, 2471-2472, 2474-2475, 2477-2478, 2480-2481, 2483-2484, 2486-2487, 2489-2490, 2492-2493, 2495-2496, 2498-2499, 2501-2502, 2504-2505, 2507-2508, 2510-2511, 2513-2514, 2516-2517, 2519-2520, 2522-2523, 2525-2526, 2528-2529, 2531-2532, 2534-2535, 2537-2538, 2540-2541, 2543-2544, 2546-2547, 2549-2550, 2552-2553, 2555-2556, 2558-2559, 2561-2562, 2564-2565, 2567-2568, 2570-2571, 2573-2574, 2576-2577, 2579-2580, 2582-2583, 2585-2586, 2588-2589, 2591-2592, 2594-2595, 2597-2598, 2599-2600, 2602-2603, 2605-2606, 2608-2609, 2611-2612, 2614-2615, 2617-2618, 2620-2621, 2623-2624, 2626-2627, 2629-2630, 2632-2633, 2635-2636, 2638-2639, 2641-2642, 2644-2645, 2647-2648, 2650-2651, 2653-2654, 2656-2657, 2659-2660, 2662-2663, 2665-2666, 2668-2669, 2671-2672, 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2946-2947, 2949-2950, 2952-2953, 2955-2956, 2958-2959, 2961-2962, 2964-2965, 2967-2968, 2970-2971, 2973-2974, 2976-2977, 2979-2980, 2982-2983, 2985-2986, 2988-2989, 2991-2992, 2994-2995, 2997-2998, 2999-3000, 3002-3003, 3005-3006, 3008-3009, 3011-3012, 3014-3015, 3017-3018, 3020-3021, 3023-3024, 3026-3027, 3029-3030, 3032-3033, 3035-3036, 3038-3039, 3041-3042, 3044-3045, 3047-3048, 3050-3051, 3053-3054, 3056-3057, 3059-3060, 3062-3063, 3065-3066, 3068-3069, 3071-3072, 3074-3075, 3077-3078, 3080-3081, 3083-3084, 3086-3087, 3089-3090, 3092-3093, 3095-3096, 3098-3099, 3101-3102, 3104-3105, 3107-3108, 3110-3111, 3113-3114, 3116-3117, 3119-3120, 3122-3123, 3125-3126, 3128-3129, 3131-3132, 3134-3135, 3137-3138, 3140-3141, 3143-3144, 3146-3147, 3149-3150, 3152-3153, 3155-3156, 3158-3159, 3161-3162, 3164-3165, 3167-3168, 3170-3171, 3173-3174, 3176-3177, 3179-3180, 3182-3183, 3185-3186, 3188-3189, 3191-3192, 3194-3195, 3197-3198, 3199-3200, 3202-3203, 3205-3206, 3208-3209, 3211-3212, 3214-3215, 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 NATHAN HALE (Howard Kahl): Boston, Pa.
 8, Bethelton 10, Hamilton 11, Newark 12, W.
 City 11, Harbinger 10, Atlanta 12, Johnston
 NEIL F. FAWCETT (Lodge H. Brewster, mgr.): 2
 NEILL, JAMES (Chas. A. Parker, mgr.): San
 Francisco, Cal. Aug. 18, 1914
 NEILL STODOL (C. J. Kelley, mgr.): Portland
 NEIL YOUNG STANS (Joe HIN): Newark, J.
 City 11
 NICKY DODD (Geo. F. Wood, mgr.): Chester
 Pa. & Atlantic City, N. J. 10, Brighton 11
 Brewster 12, Warden 11, N. B. 10, Opa, Ema, 11
 Wendenburg 10, Johnston 12, Harbinger 10, W.
 City 11, Harbinger 10, Atlanta 12, Johnston
 NICKY DODD (Geo. F. Wood, mgr.): Chester
 Pa. & Atlantic City, N. J. 10, Brighton 11
 Brewster 12, Warden 11, N. B. 10, Opa, Ema, 11
 Wendenburg 10, Johnston 12, Harbinger 10, W.
 City 11, Harbinger 10, Atlanta 12, Johnston

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PAUL THEATRE (A. C. Robinson, mgr.): Washington, D. C. Sept. 14-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082

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THE ELEVENTH HOUR (Eastern: Lincoln 3. 1-4. Central 1. 5. West 1-11. South 1-10. St. Louis 1-10. St. Paul 1-10. New York 2. 3. Andrew 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827.

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TINIA (Chas. Wheeler); Chas. Wheeler, 121
St. John St., Wash. D. C.; Portland, O.
12-1.

TINIA (John Wheeler); J. P. Wheeler,
121 St. John St., Wash. D. C.; Portland, O.
12-1.

THURSTON, ADELAIDE; Howard, 2 S. L. St.,
Wilmington, N. C.; Burlington, N. C.;
Chas. Wheeler, 121 St. John St., Wash. D. C.
12-1.

TWO LITTLE WAIFS (Clarence J. Carter); Bur-
ton, 121 St. John St., Wash. D. C.;
Chas. Wheeler, 121 St. John St., Wash. D. C.
12-1.

TWO MARRIED MEN (Eastern); Oswald, 121
St. John St., Wash. D. C.; Portland, O.
12-1.

TWO MARRIED MEN (Western); Chas. J. Schell,
121 St. John St., Wash. D. C.; Portland, O.
12-1.

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WILSON, H. CORB? (Hart and State; Edward
 East, mgr.); New City, Mich., Sept. 8, 1904.
 11, Madison 11, Charlotte 13, Alston 15.
 WHITTIER, ROBERT (Trusted Painters); East
 Conn., Sept. 8, 1904. Home, 13, Meriden, Conn.
 September 15-17, Lane, Mass., 18.
 WILLARD, KATHARINE (Edward G. White, o.
 Port Edward, N. Y., Sept. 8, Little Falls 10,
 Dover 11, Rome 13, Canby 14, Glenview 15.
 WILSON, J. (John J. Wilson, o.); Warren, O.,
 Sept. 8, 1904. Home, 13, Warren, O., 2.
 10, Madison 10, Mansfield 10, Galton 9.
 WILSON, AL. H. (Yale and Mills, mgr.); Buffalo,
 N. Y., Sept. 5-13, Toronto, Can., 10-20, Detroit,
 Mich., 1904.
 WOODWARD STOCK: Kansas City, Mo.—1904.
 WOODWARD (Alida Bender's); J. H. M.
 mgr.; Busham Park, Mass., Sept. 8, Turner's
 10, Mohrke 11-13.
 WOODWARD (Alida Bender's); N. Y. Steiman,
 New York, Pa., Sept. 8, York, Pa., 13, Secor
 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
 WOULD YOU FOR FIVE MILLIONS? (P. S. C.)

REPORTS OF THE

New Haven, Conn. Sept. 12, Hartford 17,
Stam. R. Y., 18, Buffalo, N. Y., 19, Toledo
10.
TIM WOODSON of J. Kennedy, prop.; S. V. C.
prop.; Penn. Co. Lac. Way, Sept. 3 Green
Angeline 11, Janesville 15, Fremont 11, 12,
Ohio, Wis., 14, Rockford, Ill., 21, Clinton, Ia.
Muscatine 17, Cedar Rapids 16, Rock Island
15, Sioux Falls 15.
HIGGARD LILLY, of E. A. Wade and Walter
prop.; Kansas City, Mo., Sept. 1-18, Leavenworth
Feb. 14, Topeka 18, St. Joseph 18, Dan B.
16, 20, Marshalltown 28, Cedar Rapids 26,
port 24, Rock Island, Ill., 26, Peoria 26, Keokuk
27.

REPORTS OF COMPANIES.

ARKANSAS: OLLIE: Lafayette, Ind., Sept.
Bloomington, Va., 11-18.

NEW | **AKERSTROM, OLLIE:** Lafayette, Ind., Sept.
Flourishing. Ill., 11-12.

[illegible]

ESTIMATES FURNISHED FOR SEASON 1902-1903

THE MAKING OF SCRAP-BOOKS A SPECIALTY

BURRELLE'S PRESS CLIPPING BUREAU

**THE BURRELLE BUILDING
21 W. 19th St.
NEW YORK**

(Special to The Mirror.)

(Special to The Mirror.)

— **Richard** Fritchie was the play of the week at the Castle Square, where a much stronger series of plays is being given than was the case during the Summer. The title-role places Lillian Lawrence in direct comparison with Julia Marlowe, but she stands it well. It has been a great pleasure to see the regular patroness of the theatre, and last week she had a royal reception at every performance. Leonard Bredley appeared to-night for the first time after her famous illness the first part of the season. It is a pleasure to watch an artist as painstaking as she has proved herself to be. John M. Calipolis is a new member of the company who promises to be a valuable acquisition in the line of parts formerly acted by Edmond Brown.

— The second attraction of the new administration of Music Hall is *Fiddle-Dee-Dee*, that is especially noteworthy for bringing Henrietta Lee back to the stage. She has become a great favorite of the patrons of the theatre, and has a character in the play of *Fiddle-Dee-Dee* that suits her wonderfully. *Fiddle-Dee-Dee* has not appeared here in

The defender is in its second and last at the Chestnut Street Theatre and is having large patronage. The book is dull, the music unimpressive, but the cast, comprising well known favorites, and the beautiful scenery are the redeeming features. The Liberty Bells fol-

own of-
lows

Photo by Edith C. Brown

ST. LOUIS.

(Special to The Mirror.)

The company has been strengthened this w

St. Anne Finds Fever—Ninnie Dupree and Star—Richard Carvel at the Lafayette.

(Special to The Mirror.)

cast in her two weeks' notice, denoting friction in the ranks. A strong leading man is Charles D. Walker, who will yet be heard from. The complete cast was as follows: Whitney, M. Baker; Grant Dudley, John K. Hamard; Michael

**Good Business Rules Melodramas Plentiful
—Keith's Theatre Nearly Completed.**

(Special to The Mirror.)

large patronage. The book is dull, the music reminiscent, but the cast comprising well known favorites, and the beautiful scenery are the offering's salvation. The Liberty Bells follows

PHILADELPHIA, Sept. 8.

remembrance, but the cast, comprising well-known favorites, and the beautiful scenery are the offering's salvation. The Liberty Bells follows

FURNISHED FLATS Small Flats; clean; light
respectable; fully fur-
nished for housekeeping; \$4, \$5, \$6.
ALBION ST., 34 W. 40th Street, New York.

THE USHER



Mrs. Spooner is coming into prominence among women managers. She formerly was an actress, associated with other members of her family in a traveling company. When her husband died a couple of years ago she entered into management on her own account.

Mrs. Spooner has developed unusual business abilities. She took the Park Theatre in Brooklyn, which had had a career of vicissitudes after it was relinquished by the late Colonel Sims, and with the Spooner Stock company she made a success of it. Later she transferred her organization to the Bijou, where it has enjoyed continuous prosperity.

Now Mrs. Spooner is extending her interests. She has leased the Robinson Opera House, Cincinnati, where she will maintain another stock company, and early next winter her daughter, Cecil, will become a star in My Lady Peggy Goes to Town, which Mrs. Spooner will produce in a sumptuous fashion.

The recent merger of the Philadelphia Times with the Philadelphia Ledger has brought a change in the dramatic editorship of the Ledger. Frederick Donaghy, who was the Times' critic at the time of the consolidation, now occupies that post on the Ledger.

Reginald Jones, who was formerly the Ledger's dramatic critic, will be R. H. Sotherton's advance representative this season.

The speculators are worrying over managers again, and the managers for the most part seem to be making a determined effort to get rid of the nuisance. When will the city put a quietus to the past by repealing the ordinance that gives them license and passing a law that will make the whole traffic illegal?

The Chicago Evening Post finds in the announcements for the season just opening that some new plays of interest are promised, besides several Shakespearean revivals, and this gives hope of "the dawn of a better day, the sign of a reaction against trash, inanity, vulgarity, and crudity."

The Sun—which usually professes to regard the stage of to-day as in the best condition of development and to attribute this happy state to the blessed influence of the Trust—in an editorial the other day said several plain things on this subject that indicate a less hopeful condition.

"It would be rather a discouraging job," said the Sun, "to look along Broadway for a flashing, gracious Mercutio, all fire and air. Truth is that the most of the esteemed actors of to-day play themselves, need, have and have no power of impersonation and illusion. They walk through a representation of themselves for thirty weeks or so."

"Most successful actors of to-day are bourgeois business men. They mildly amuse or shock business men. They stir gently young ladies in the chocolate caramel stage, and they wear clothes that are a credit to their tailors. The well-dressed audience exhibits itself to itself; watches the players with languid interest, and then goes to some lobster palace for supper."

The Sun's picture is somewhat exaggerated, no doubt; but if there is considerable truth in it, it is to be blamed for the situation. The Sun attributes the actor by explaining that "times have changed, and he is not called upon to educate the public or himself."

It is something more than a coincidence that the decline of acting and playwriting began with the Theatrical Trust and has progressed steadily during its reign. Commercial dominance and control have brought the logical result.

"The Theatrical Trust produces nothing," said Hillary Bell in the Press last Sunday. "It is the middleman between the author and his audience, between the actor and his public. The Trust can build theatres and rent theatres, but it cannot produce that by which the theatre lives."

Authors of reputation abroad have degenerated into mere producers for American markets, with inevitable deterioration in the quality of their output; actors no longer are guided and trained by men of dramatic culture and experience in the refinements of the art, hence they progress backward, or not at all; young playgoers having few standards of comparison are devoid of dramatic taste, so it becomes an easy matter to create in them an appetite for trivial, silly and vulgar stage entertainment.

And for these developments the band of money-grabbing middlemen known as the Trust are largely, if not wholly, responsible.

While they control the main avenues of the theatrical activity what improvement can be looked for or expected?

THE DISTRICT FAIR PRODUCED.

The District Fair, a play now to Greater New York, by Edwin Harbord, and called a rural comedy-drama, was presented by the Spooner Stock company at the Bijou Theatre, Brooklyn, last week. It was, more correctly speaking, a melodrama. The story, though weakly told and poorly constructed, dramatically, seemed to appeal to the audience, for the audience was frequent and prolonged. This was due, however, to the manner in which it was presented, and too much credit cannot be given any company that succeeds with limited opportunities. The cast:

Edwin Harbord, as John Graylock, a country blacksmith, has a son, Arthur, who has become involved in horse racing and although he is not a bad sort of fellow he has stolen a large sum of money on a certain race. John's daughter, a well-to-do Jew, who frequents the race tracks, has succeeded in getting young Arthur into his power. He also possesses a mortgage on the Graylock farm. Both Arthur and Bentlaw are in love with a girl named Nellie Fielding. The plot revolves around the efforts of Bentlaw to place Arthur in prison that he may possess Nellie himself. By getting a young Jew, "Spotty" Hagan, also under his influence, he compels him to tell Arthur that he has thrown the race on which he had placed his money, thus making him think he was a heavy loser and a ruined man. Phil Graylock, an old druggist, the brother of John, discovers, through his little daughter, Rosie, who lives with the Graylocks, that Mrs. Graylock has a large sum of money hidden in a desk. This he manages to steal. When the theft is discovered old Bentlaw accuses Arthur of the deed because it is a sufficient sum to pay off his racing debts. Arthur professes his innocence, but on the advice of friends he decides to escape, but "Spotty" Hagan, a man capable of any crime, the family, comes from Australia just previous to the discovery of the theft, but his ship is to sail on the following morning. A wild dock scene by night is introduced. Here Arthur, while trying to make good his escape is caught by the police and Bentlaw. His father, Phil, Rosie, and Old Bentlaw also appear. When the police accuse Arthur of the theft Phil Graylock intervenes and confesses to the theft, giving the money back to John. The curtain drops on the ship going off with Old Bentlaw, Arthur, and Phil Graylock on board. A very pathetic little scene is introduced in this act when Rosie pleads with her father to give up his drinking habits. Some two or three years elapse and Arthur and Phil return from Australia with a fortune. They get "Spotty" to again ride against one of Bentlaw's horses in the coming District Fair race. Bentlaw hearing of this tries to burn the barn in which their horse is stabled, but "Spotty" discovers the fire and saves the animal. The last scene is at the race track on the Fair grounds and "Spotty" arrives just in time to enter the race. Three horses start from the center of the stage, riding off and in a sufficient time to round the supposed track, they again cross the stage on a dead run with "Spotty" in the lead. Here the play suddenly terminates. The happy meeting between the crossed mother and her lost son and the marriage of Arthur and Nellie Fielding are all left to the imagination.

The best work of the performance was done by Cecil Spooner as Rosie, due both to the part and to her exceptionally good acting. Her humor and pathos were both so well rendered that laughter and tears followed close upon each other throughout the performance. A childish conversation with her doll was one of the most pathetic little bits of the play. Edna May Spooner made the most of a very poor part and deserves her share of credit for the same reason. The scene in which she saved the animal from the fire as Arthur Graylock, the part never winning any special sympathy of the audience except in the most melodramatic fashion. Harold Kennedy shared honors with Cecil Spooner. His "Spotty" was a humorous but never a brilliant portrayal, and in the serious lines he succeeded admirably. Robert Shannon was very good as John Graylock. Hal Clarendon failed as the Jew villain, and his dialect was far from natural. Olive Grove achieved another success in a character role as Mrs. Graylock, and Frank London made an excellent Phil Graylock. The others in the cast were very good. The scenery was picturesque, with the exception of the dock scene, that was rather artificial. The horse race scene was very realistic. Packed houses continued through the week.

ENGAGEMENTS.

Frederick H. Hild, as leading man with Rose Caplan.
Dolly Hild, by Robert Whittier for Josephine in Tangled Relations.
Felix Standwell, to play Ora in the Eastern Lane never coming.
Hamilton L. Brooks, with A Chicago Trump.
Helen Burton, by George W. Savage, for the American widow in The Prince of Wales.
Barbara Wilson and Sam Clayton, for the heavy and Ada Baker's parts in The Great Hope.
Charles DeWolf, by Fisher and Rhyer to play Professor Trenchard in Wisconsin.
Percy (formerly Fawcett) Leach, as stage director and to play the comedy lead with The Liberty Bell.
Mildred E. Lane, for When We Were Twenty-one.
Flory F. Rutledge, by R. J. Carpenter, for the leading comedy part in Mr. Hatcher of Paris.
Caroline Fleming, by W. A. Brady as manager of Lovell Lane (Central). Mr. Fleming is now at Atlantic City.
Fighting Theater, for the juvenile in A School Life.
Marie Richmond, specially engaged by Gus Hill for the character of Lady Beuchamp in Spectral Form.
Little Red, for The Grumbler.
Madame Phillips, for A Prince of Lears, opening at Liberty, 10, Aug. 24.
Will E. Shaw, by Thomas W. Broadhurst, to play an eccentric character and contribute his specialty in The Black Head.
Margaret E. De Milla, with A Chinese Housewife.
Dorinda May, Georgiana Fisher, Grace Barber, and Isabelle Richards, for The Crick.
Alma Irving, for the Countess in The Great Hope.
Albert Hark, with Tim Murphy, in Old Innocence.
Walter Hunter, for the lead in A Runaway Match.
John Stephens, Samuel H. Verney, and Ethel Harriet, with Robert Whittier, in Tangled Relations.
Clifford Huppig, for Eugene Blair's Zoo.
Josephine Fay and Robert Osburn, for Valley Forge.
Charles Redwood, for the lead in The Gates of Justice.
T. C. Hamilton, for Richard Carvel.
Harry Sykes, with A Country Kid.
Lionel Adams, as leading man with Helen Grantley in Her Lord and Master.
Leonard Barry, with New York Day by Day.
Emma Cohen, with The Prince of Beasts.
Bertha Newman, for Marie Adams.

CHARLES WARNER HERE.

Charles Warner, the English actor, who has occupied a prominent place on the British stage for many years, arrived from London a week ago last Wednesday. Mr. Warner's decision to visit America was the result of a long felt desire upon his part that he has repeatedly been compelled by a variety of circumstances to forego. A representative of The Mirror interviewed Mr. Warner at his hotel last week. In response to the natural inquiry as to what his impressions of this country were, Mr. Warner said: "I am delighted with New York and all that I have seen here. I think the people unusually courteous and anxious to give a kindly welcome to a stranger. Indeed, since I have been in this wonderful city I have not had a spare minute; not one. I have been driven about to see the sights. Central Park is very attractive, and the view of the Hudson from the restaurant is exceedingly beautiful. Every one seems to vie with each other in hospitality. Two days out of my seven here I spent on a visit to Allentown, N. J.; that is a charming spot. The village seemed to me a perfect paradise. I took a drive of twenty miles and saw on either side the homes of your richer citizens, and they must have indeed piled up the dollars. Well, they know how to enjoy life and undoubtedly have a 'billy time.' That's an American expression, I believe. I feel like an American already. I have been asked to visit Toronto, Boston and other cities. When I say, 'Thanks, so much, but the distances are so great,' the answer I receive is, 'Oh, nonsense, only a few hundred miles. Why, jump in a train and you'll be there before you know where you are.' People here think nothing of distances—everything is so huge. The American people impress me as keenly alive to everything around them. What is it? In England we are comparatively dull and not so easily moved to order the pleasure of our surroundings. It must be the atmosphere here. It is so bright and crisp."

Mr. Warner then gave The Mirror representative the following account of his professional life: "My stage career has, I suppose, been as varied as any actor's living. I went on the stage before my seventeenth year and have acted consecutively ever since. My first appearance was before Queen Victoria and the Prince Consort at a 'command' performance of Richard III. given by the famous theatrical company of David James and Charles. I appeared as Charles, Duke of Windsor Castle. Mr. Phelps' son and myself were the pages. I have played in everything from pantomimes to the title-role in Hamlet. When I acted the latter part I was compared by the gentlemen of the press to your great actor, Forrest."

"My first success in London was with H. J. Ryan in a play called Dairy Farm. I played a boy reprobate. After this Mr. Bateman, the father of Mrs. Kate Bateman, youngest Lord, engaged me for a tour to give at the Lyceum Theatre. Mr. Henry Irving was a member of the company, but we never acted together save once in The Two Roses. I played Harry Montague's part. You will remember Mr. Montague came to the United States and died here."

"After the Lyceum engagement, where I played Jingle in Pickwick, and also in Madam Richard Warner, Orpheus, and other plays, I accepted a three years' engagement at the Theatre, under the management of David James and Charles. I appeared as Charles, Duke of Windsor Castle, and as Paul in The Critic. I was successful and remained at this theatre for some hundreds of nights. Then followed London Assurance, in which I played Charles Courtly; The Road to Ruin, in which as Harry Dornton one of the biggest successes I ever made in comedy was won, and Our Boys, in which I played seven hundred nights."

"I then joined Mr. Clark at the Haymarket. I played a round of Shakespeare's parts with Adelaide Neilson and Madame Jeannette. Measure for Measure was a big success during the season and I received much praise for my Claudio. We had during this engagement a revival of Overland Route, in which I played Charles Matthews' part of Tom Dyer. Mrs. John Wood was in the cast."

"After twelve months I found favor with Mrs. John Wood at St. James' Theatre, playing old comedies and producing The Band of Angels. I played Count Vladimir, a fine part, and the criticism was very kind to me."

"I am bad at dates, but I think my next move was to the Princess, where I commenced to play in melodrama for the first time. It was at this theatre that I played Compe in Drak, that I have acted over three thousand times. The drama is by Charles Reade from Reade's 'L'Ancêtre.' I suppose no play has had more success in England than this one. Reade was the largest house known in the theatre and the performance was patronized by the highest in the land. On the one hundredth night the Prince and the Princess of Wales brought the King and Queen of Greece to see me, and during the evening His Highness sent his equestrian and in the most gracious manner—he is always gracious—asked me to come to the royal ante-room, as the King of Greece desired to speak with me. The equestrian instructed me not to take off my stage clothes. After the end of the performance I went to the ante-room and in turn was requested to the King and young Prince. The King was most charming and in good English complimented me highly, as did also the Prince of Wales and his son. I cannot say how proud I felt at the honor bestowed on me. Upon the two hundredth performance of Drak Charles Reade presented me with a silver loving cup that had belonged to Charles the First. The cup bore the initials C. R. (Charles Reade). The Queen of the mother, one of the other. It will be seen they also stood for Charles Reade and Charles Warner, a strange coincidence."

"When Edwin Booth came to England—what a fine actor he was and what a charming, generous man—I saw his Hamlet six times. I visited 'the Players' on Friday and saw the room in which Mr. Booth passed away. How beautiful, how pathetically beautiful—the wreath on his bed, his dear mother's picture, all as when he lived! His spirit seemed to be in the room. As I stood reverently in the chamber tears came into my eyes."

"After the Princess I went for five years as manager to Messrs. Gail and Adelphi, and this time I think was the most successful in the annals of the theatre. I played too many parts to recount. I have forgotten to mention my Shakespearean season at old Sadler's Wells. My Othello was most favorably received. My Richard III. to Miss Fawcett, and William Tell to Mrs. W. W. W. and the season ended."

"I went to Australia for eleven weeks to tour and remained two years and six months. The tour was remarkably successful. I also toured New Zealand. Then I returned to England and opened at Drury Lane, where I remained three seasons with Mr. Augustus Harris. I played with Drury Lane two of Mr. Harris's in England and made a success as Sam Forrest. I acted in three great, and then one of the most brilliant seasons of the British stage."

"My last engagement was in the Spring at Wyndham's, under Mr. Tree's management. I played the chief role in The Telephone and was highly praised by the critics. This brings me almost up to date."

"I have played in many other theatres in London, the Opera, the Avenue—indeed, nearly all. I think your theatres are very fine, those I have seen. What appreciative audiences the public are here!"

"I cannot really say how long I am to remain in America. At present my feeling is one of surprise and admiration, and I should love to make a very long visit, but one cannot always do what one wishes to. Perhaps I may say, if I do I shall do my best to deserve the good opinion of your good people."

Mr. Warner added to the foregoing remarks that he had with him a play entitled The Light Beyond written for him by Henry Hamilton. It concerns the discovery of America by Columbus, and in Mr. Warner's opinion is possessed of much dramatic strength. The actor hopes to produce it in the near future, and because of the theme believes America would be the appropriate place. The most effective scene in the play takes place on the Santa Fe river, where the sailors meeting and Columbus is studied, just prior to the sighting of the promised land.

PERSONAL



BARRYMORE.—Lionel Barrymore, of whom a very recent portrait appears above, has shown himself a true son of his talented father, Maurice Barrymore, as the Italian, Gulesappa, in The Mummy and the Humming Bird, in which character his success at the Empire Theatre last Thursday evening was immediate and unequalled.

BELLOWS.—Walter Clark Bellows has been engaged as stage director with Sarah Cowell Le Moine in Among Those Present. Mrs. Le Moine's tour will commence in Montreal, Canada, on Oct. 12.

ADAMS.—Maude Adams, owing to ill health, resulting from overtaxation, will not appear on the stage again until the middle of the season at least. Miss Adams is now traveling from Switzerland to France. Her engagement at the Empire Theatre in November has been indefinitely postponed.

KELCHER-SHANNON.—Harriet Kelch and Elsie Shannon opened their season in Sherlock Holmes yesterday (Monday) evening at Warren, Pa. The star's principal supporting players include George T. Meech, Frank L. Davis, Andrew Williams, Louisa Alwood, Winona Shannon, Mrs. Samuel Charles, and Kate Lorrimer.

NEWMY.—Miriam Newbitt has been engaged as leading woman with Chauncey Olcott, opening in Chicago on Sept. 14.

ROSLER.—Milton Rosler, remembered as an actor, has renewed his lease of the Hotel Bartholdi, this city, and in November will open another hotel, the Bellechere, at Broadway and Seventy-seventh Street.

HELMER.—Jessie Sheldon Helmer has returned from her second world tour and expects to greet old friends in New York in October. She is now at Hillsdale, Mich. Mrs. Helmer, as Minnow readers know, has contributed several interesting articles and pictures to this journal during her tour.

FITTON.—Clyde Fitch, who is much improved in health, will sail for America shortly.

LINN.—Homer Linn has been engaged for the role of General Allen in When Johnny Comes Marching Home.

MORAN.—Bruce Moran will be leading man with Ethel Barrymore this season.

CAINE.—Hall Caine will remain in England until after the London production of The Eternal City. Mr. Caine will, however, arrive in this country in time to witness Viola Allen's first performance of his play at the National Theatre, Washington, on Oct. 6.

TYNAN.—Brandon Tynan, who is the star of his own play, Robert Emmet, or the Days of 1803, at the Fourteenth Street Theatre, has entered upon an agreement with J. Wesley Rossmore to continue to star under his management for three years, appearing in Irish plays.

FISCHER.—Alice Fischer entertained a number of personal friends from Indiana, her native State, and members of the Twelfth Night Club, of which she is the President, on the stage of Wallack's Theatre after the performance of Mrs. Jack last Wednesday evening. Miss Fischer's personal success in Mrs. Jack has been so pronounced that her manager, Henry B. Harris, has entered into a contract with her, by which she will star under his management in modern comedies for five years.

A NEW COMEDY-DRAMA.

E. W. Orvitt, business-manager of the Lyceum Theatre, Buffalo, will produce on or about Nov. 17 a new comedy-drama by Fred A. Gilbo, entitled Judged Guilty. The play deals with life in Central Ohio and is said to have many comic character types. The plot is outlined in a letter about the play that Mr. Orvitt has issued. From this synopsis the story appears to be strong and original, with a good mingling of comedy and pathos. There is a suggested scene involving an escape from a German prison, and this is to be mounted artistically. Another effective scene shows a character by moonlight. Mr. Orvitt promises a variety of beautiful settings and a strong company. The essence of the play is a rustic maiden of boyishness but noble nature. This will be taken by an actress specially fitted for the character.

WHITNEY TO REVIVE RICHELIEU.

E. C. Whitney is planning a special revival of Richelieu, to be made in this city next March, with Walter Whitelaw in the title-role, supported by well-known players and with an unusually elaborate scenic investment. It is said that Mr. Whitelaw, who has entered upon a two-year contract with Mr. Whiting, will appear next season as Richelieu in the principal cities of the country.

Week Ending September 28

For the cast it can be said that they portrayed their roles as Miss Furness created them, and that if their impersonations were considered, it was because the exigencies of the play demanded it. Upon Alice Fletcher as Mrs. Jack the principal burden of the play rested, and Miss Finch as usual, gave a meritorious characterization of the open-hearted and exuberant but not over-tiring heroine. Thomas Evans achieved an article hit on the unconsciously tough prize-fighter Marky Kane, that is possibly the best dramatic character Miss Fletcher has ever played. Brinsley Brown, the impassive, elegant and tragicomic hero, offered a familiar but nevertheless decidedly amusing impersonation. Mr. Abe's acting as Charley Bonassar was so customary with this actor, and so natural as possible, and very effective. William H. Court was easy and pleasing as Dick Finkle. Alice Leigh posed as Mrs. Ann O'Hara. Lord Thornycroft's Houdoult gave a satisfactory

production of Mrs. Mabel Palmer, and the others in the cast contributed to a smooth and evenly balanced performance, while the staging and scenes were handsome.

Manhattan—Captain Molly.

Comedy in four acts by George C. Hamilton. Produced Sept. 6.

General Charles Lee.....William Hamilton
Colonel.....J. J. Jones
Major.....Frank Mathews
Lieutenant.....W. L. Hamilton
Captain.....J. J. Jones
First Sergeant.....J. J. Jones
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Ninety-sixth Sergeant.....J. J. Jones
Ninety-seventh Sergeant.....J. J. Jones
Ninety-eighth Sergeant.....J. J. Jones
Ninety-ninth Sergeant.....J. J. Jones
One hundredth Sergeant.....J. J. Jones

The second season of the Manhattan Theatre under the management of Harrison Gray Fiske was inaugurated last evening with the production of Captain Molly, a new comedy from the pen of George C. Hamilton. The audience that assembled to witness the opening performance evidenced strongly the popularity of the play, which the Manhattan has come to be held by the better class of theatregoers. Not only was the house filled, but the persons present represented the best elements of artistic and fashionable society of the city.

In Captain Molly Mr. Hamilton has pursued much the same artistic idea that he employed in his Mistress Nell, which comedy brought him first into prominence as a playwright. He has chosen for his heroine Molly Fletcher, a historical character, an era that is mostly imaginary. He presents, therefore, a fanciful sketch of the character and her times, rather than an accurate picture. But he preserves admirably the spirit of the stirring Revolutionary days and he presents his heroine in a fashion that is at once impressive and delightful.

The action begins at the home of Molly Fletcher at Carlisle, Pa., in the Spring of 1776, when the patriotic villagers were about to send a company of volunteers to the front. In the company are several swains who aspire to Molly's hand. When they call to bid her farewell she mocks most of them. But to two of her suitors she gives serious attention. One—whom she really loves—is Harry Kennerly, a young farmer, who has been elected captain of the local volunteers. The other is Tom Kittridge, the discarded son of Squire Kittridge, a wealthy but unpopular citizen. Mr. Fletcher, Molly's father, has endeavored to secure General Washington's official sanction of Harry's election to the captaincy, but the Squire courts political influence and secures the appointment for Tom. The men of the company express their disapproval of Tom and show their admiration of Harry, who, having lost the captaincy, enlists in the ranks.

Molly Fletcher, too high spirited to remain in the quiet of Carlisle, goes to the front with the company. The third act finds all of the principal characters at Monmouth on the eve of battle. Harry has been arrested on a false charge and is tried by court-martial. Molly by an ingenious trick turns the trial into comedy and secures her lover's freedom. The next scene shows a portion of the battle ground of Monmouth. Tom adds to his villainy in the midst of firing the cannon that made her famous in history. The last act takes place in a tavern at New Brunswick, N. J., where the story is brought to a happy termination.

A review of the performance will appear in the next issue of The Mirror.

Empire—The Mummy and the Humming Bird.

Play in four acts by Isaac Henderson. Produced Sept. 6.

Lord Lumley.....John Drew
General D'Orelli.....Lewis Baker
Colonel.....Lewis Baker
Major.....Lewis Baker
Lieutenant.....Lewis Baker
Captain.....Lewis Baker
First Sergeant.....Lewis Baker
Second Sergeant.....Lewis Baker
Third Sergeant.....Lewis Baker
Fourth Sergeant.....Lewis Baker
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Ninety-fifth Sergeant.....Lewis Baker
Ninety-sixth Sergeant.....Lewis Baker
Ninety-seventh Sergeant.....Lewis Baker
Ninety-eighth Sergeant.....Lewis Baker
Ninety-ninth Sergeant.....Lewis Baker
One hundredth Sergeant.....Lewis Baker

The first drama of the still young theatrical season was disclosed at the Empire Theatre last Thursday evening when John Drew once more figuratively stepped into the shoes of Charles W. Graham, who is looked upon by many as an actor of kindred stamp. In a production of Isaac Henderson's four-act play, The Mummy and the Humming Bird, that was acted in London last year by the English player. Mr. Drew's character is representative in New York, and thus, as hitherto, his annual reappearance is marked by a large and faithful audience. That little enthusiasm was manifested over the play, except by an occasional claque that insisted on a speech from the star at the end of the third act, was due to the fact that The Mummy and the Humming Bird exploits a time-worn theme indirectly and prolongedly.

The plot is the oft-told tale of a middle-aged man, Lord Lumley, who, up in scientific researches, wedding a young woman whose nature demands ardor and safety upon the part of her husband, while he unintentionally falls to brighten her life by the little devotions of a true love, although his affection is as sincere as it is unobtrusive. The wife, left to her own devices, and craving the flattery and courtesies conceded as dear to womanhood, accepts the attentions of an Italian litterateur, Signor D'Orelli, a second-hand whose villainous are concealed by his youth, handsome appearance, deceptive manners and oily tongue, making him most attractive to her. Although warned against this man by her husband, the wife is finally enticed to D'Orelli's room, where she is surprised at being the object of his insults. Why any woman with common sense should be startled by the advances of a man after such an indiscretion is one thing Mr. Henderson does not offer to solve. The husband, who has been abroad on business for some time, returns shortly prior to this incident, and hears through a friend the general gossip concerning his wife's relations with D'Orelli, and again requests that she see him no more. This she refuses, and Lumley learns on the same evening that she has gone to D'Orelli's apartments, whether he immediately follows, armed and duly armed. Arriving at his destination his natural feelings are unaccountably subdued, and he parries words with the blackguard in the most approved diplomatic fashion, and at the same time, through deductions and rumormongering of Sherlock Holmes, discovers the room in which Lady Lumley has secreted herself upon hearing of his approach. He then manages to send D'Orelli to another floor on an errand and orders his wife to go to her carriage, waiting below. The last act is less harrowing than the ordinary finale of plays of this kind, in that Lumley forgives his wife for her folly and promises, upon his part, to be more considerate in the future.

This, the main thread of the story, resembles at different times scores of earlier plays and contains little or nothing that is original. What there is in the drama that is new is highly improbable, although it serves to introduce the most real and interesting character the play contains. The first act takes place in Lord Lumley's study in London at about dinner hour. Lady Lumley asks her husband to dine with her and several others at a nearby hotel. She especially desires this as it is her birthday and her husband has forgotten it. Lumley, who is to leave England for three months on the morrow, says that he cannot spare the time from his work and will have a light meal at home. His wife then goes out and leaves him alone. No sooner has she

crossed the threshold than Lumley hears an organ playing in the street below, looks out of the window, and the organ grinder, driving in the snow outside and looking him to come in. After a sip of brandy the organ grinder is hidden to share Lumley's report, to the extreme disgust of my lord's typical English lackey. During the progress of the meal Lumley extracts from the man, although he cannot speak a word of English, the information that he is an Italian and has come to London to revenge the ruination of his home by a villain, whom he describes quite vividly as having a turned up nose. Lumley immediately and miraculously jumps to the conclusion that D'Orelli is the man; shows the organ grinder a portrait of him, and has his suspicions confirmed. This is too far-fetched a situation for intelligent persons to accept, and furthermore considerably weakens the sympathy for the hero, a gentleman who has time to dine with an organ grinder but not with his wife. Later the Italian, Giuseppe, is made Lumley's valet, and in the last act by the same code as was used in their first conversation, a number of articles arranged on a table to represent a train, a ship, London and Paris, Lumley again miraculously is made to understand that his wife has taken Giuseppe with her to the Hotel de Louvre, Paris, where the reconciliation and final scene passes.

Frequent theatregoers may be interested in The Mummy and the Humming Bird, but to those who have seen many plays and prefer reason to unreason it will be tiresome and unsatisfying. At Lord Lumley, "The Humming Bird," John Drew was the refined, calm, preoccupied dry English nobleman the character demands. Mr. Drew's admirable, quiet and natural method, and his thorough understanding of a comedian's art, accomplished all there was in the part, but he should correct his growing tendency toward muffled enunciation, at times very noticeable. To Lord Lumley as Giuseppe, the Italian organ grinder, unqualified praise is due for a characterization that was masterly in its detail and execution, far beyond the care and experience that are his complements. Mr. Barrymore has inherited the talent of the Barrymore and Drew families and is an actor of exceptional promise. He deserves the credit of achieving the most substantial success of the performance, and the applause he received was ample assurance that the audience recognized the merit of his portrayal.

The role of D'Orelli, "The Humming Bird," was particularly suited to Guy Standing's personality, and he made vice as charming as he deserved, suave and polite villain has not infrequently made it in the past. Margaret Dale, who as Lady Lumley made her debut as a leading woman, merited her impressionation by a lack of simplicity and some affectation, but in the third act read a long and difficult speech and rose to a trying situation particularly well. Lewis Baker, as Commander Lord Ronald, R. N., a friend of Lord Lumley's, was capable. Mr. D'Orelli was hardly as capable as Mr. D'Orelli, a young society widow. The other characters were satisfactorily played and the staging was handsome and in especially good taste.

New York—King Highball.

Comic opera in two acts; book by Charles Horwitz, music by Frederick V. Bowers. Produced Sept. 6.

King Highball.....Charles Horwitz
Blanche.....Frederick V. Bowers
Dorothy.....Charles Horwitz
John.....Frederick V. Bowers
Mary.....Charles Horwitz
Peter.....Frederick V. Bowers
Susan.....Charles Horwitz
Thomas.....Frederick V. Bowers
William.....Charles Horwitz
James.....Frederick V. Bowers
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THE MYSTERIOUS DEBIERE AND CO.

The Peer of All Magicians and Illusionists.

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THREE OF THE LATE PROF. HERRMANN'S ASSISTANTS

MANAGERS

I AM HAVING 3 NEW ILLUSIONS BUILT; SOMETHING ENTIRELY NEW AND NOVEL, NEVER BEFORE PRODUCED IN VAUDEVILLE.

HAVE BEEN FEATURED AT THE FOLLOWING HOUSES:

June 16.....Deimling's Casino, Rockaway
June 30.....Washington Park, Bayonne
July 14.....Kruger's Auditorium, Newark
July 21.....Electric Park, Baltimore
July 28.....Brighton Beach Music Hall
August 4-25 (4 weeks).....Henderson's, Coney Island
September 1.....Orpheum, Brooklyn
And booked 15 Weeks over Orpheum Circuit to follow.

September 8.....Poll's Theatre, New Haven
September 15.....Poll's Theatre, Waterbury
September 22.....Poll's Theatre, Bridgeport
September 29.....Dixey Theatre, Scranton
October 6.....Orpheum Theatre, Utica
October 13.....Avenue Theatre, Detroit
October 20.....Jeffer's Theatre, Saginaw
October 27.....Park Theatre, Youngstown

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AN INSTANTANEOUS SUCCESS!!

JANE COURTHOPE AND CHAS. FORRESTER

Presenting THE LADY AND THE COWBOY at Tony Pastor's. Last Week.

TIME FILLING RAPIDLY.

Address Agents or CHAS. FORRESTER, 63 Madison Ave., New York.

VAUDEVILLE'S PROGRESS UNABATED.

GRIFFITH

and COMPANY in the
"The Greatest Nephisto"
GARDEN SCENE

From

FAUST

Grand Production.
SUPERB SCENIC
and ELECTRIC EFFECTS.

RICH COSTUMES:

NEPHISTO, FAUST,
MARTHA, MARGUERITE.

For Time and Terms address R. GRAU, 138 5th Ave.

BERT HOWARD and LEONA BLAND

Time rapidly filling for the season. Very few weeks open. Sept. 25 and time in November and December open. Address for time to

JO PAIGE SMITH, 324 St. James Building.

Personal address—Cheesman State Bank, Cheesman, Mich., for the next two weeks

TOM LEWIS AND SAM J. RYAN

THE MAJOR AND THE JUDGE.

Management HURTIG AND SEAMON.

FRED NIBLO "The American Humorist."

Retired from Vaudeville. All booking—American and European—cancelled. Will devote entire time to management of

THE FOUR COHANS

AND THEIR COMPANY.

WM. H. COLBY

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4—COLBY FAMILY—4

MASTER FRANK COLBY

LITTLE MISS BYRLE COLBY

Indefinitely Engaged with Hyde's Comedians.

ARTIE

The Genuine Georgia Girl.

HALL

"DAT'S IT,

DAT'S ALL."

This week—Playing lady.

DOLLIE MESTAYER

CLARICE VANCE

Vance's Cabin, St. James, Long Island, N. Y.,

For the Summer.

CHARLEY CASE

CHARLEY CASE

The Man that
Talks About
His Father.

CASE

VAUDEVILLE.

DOWN IN MUSIC ROW.

If you want to be in time, send for the songs advertised on this page. They're all new. Mention "The Mirror." Do you sing "Trouble?" Have you heard "Triste?" Write for "Ching-a-Ling-a-Lo." Leo Feist publishes "In Starlight." Drop a line to the publishers to-day. They say ballads will be the go this year. Send to Doty and Brill for "Dreaming on the Ohio."

Grace Tyson is singing "All De Time" with great success.

Louis Bernstein spent Saturday, Sunday and Monday at the beach.

The Vanderloot Music Company announce "When a Lady Leads the Band" is a hit.

The Russell Brothers are singing "I Never Knew Till Now How Much I Loved You."

F. W. Vanderloot, of the Vanderloot Music Company, received a letter last week from a Mrs. Gillespie, of Richmond, L. I., asking the price of "Sweet Clover" per tune. He informed her that the only "Sweet Clover" he handled was a song entitled "Sweet Clover," and that her letter was good for a complimentary copy, which he sent. This is a true story.

Maxwell Silver, who has been a faithful member of the F. A. Mills force for a number of years, is being complimented as the composer of a new instrumental number entitled "Cubana."

Joseph W. Stern and Company, in order to keep space with increasing business, are making many changes in their building. The first floor will be utilized as a stock room, where hundreds of thousands of copies of sheet music are displayed, while the offices will occupy the rear rooms of the first floor. The Stern Building consists of four floors, a basement, cellar and sub-cellar, besides the elevator rooms on the upper floors, used for professional parlors, stock rooms, etc.

In 1930 M. Witmark and Sons accepted and published a song entitled "Once a Light to Guide Me Home." The song has been sung over and over without showing any signs of becoming more than an ordinary hit, until recently the publication and public have taken a new interest in it and the song looks as if it will become a big hit. Only two or three instances of this nature have occurred in the history of music publishing.

George Whitman, of Whitman and Davis, is making a hit singing Trubens and Smith's "Dollar Song." During the song dollars are thrown to the audience (stage money), and thereby keeps a tale. Just prior to Whitman's entrance the manager handed Whitman his salary. He counted it and rushed on to sing the song. After the performance that night he started to pay for the drinks with stage money. Then it dawned upon him that he had put his hand in the wrong pocket while singing the song. Also true.

Kenneth Brinkman, who is to star in The Man from Sweden this season under the direction of Broadway and Currie, is not only a clever actor but is winning laurels as a song writer. Sol Rosen has published a song that is rather novel in construction, entitled "Jule-Tot." Charles K. Harris also published one of his compositions, "Jack and Beth," a catchy song that Sol Gold is singing in New York Day by Day.

Alfred Belmont, who is singing at the "chutes" in San Francisco, writes that "If I Thought You Loved Another" is a big hit.

Christie McDonald will sing "Moon, Moon, Moon," in The Tender again this season.

James W. Coney is pleased with the success of "Little Baby Broom." It is being sung by Selma Seaborn, Lola Hawthorne, Carrie Blair, Master Willie Howard, Julius P. Witmark, Kitty Sampson, and Frankie J. Wallace.

Mrs. Minnie Gail arrived in the city from Paris a few days ago and will appear at the Keith theatre beginning Sept. 8. Mrs. Gail achieved success in grand opera in her native land and hopes to repeat her success here. She is a remarkable woman, and sings in two distinct voices, soprano and alto. At Keith's Union Square Theatre this week she will sing "In the Light" in high soprano and for her second song will sing "Beyond the Gates of Paradise" in low contralto.

M. Witmark and Sons have secured the catalogue of the well known writer, Arthur J. Lamb, including "Just a Chain of Delusion," "Two Little Stars Say So," "The Shanty of Tumble-Down Alley," and "My Paradise is You."

Woodward and Jerome are well represented in the Joffe Bernstein attractions, eight of their compositions being used in the Alphonse and Gaston company, while Bessie Fisher, who possesses a pure baritone voice, is singing "A Soldier in the Rank, That's All," in the Weary Willie Walker company.

Billy Johnson, late of Cole and Johnson, is singing with Stanley Crawford's splendid band, "I'll Wed You in the Golden Summer Time."

Evans and St. John, now playing the Keith circuit, and the Garrity Sisters, with Scribner's Gay Singing Glee, are singing "Just Kiss Yourself Good-by," "These Tantalizing Eyes," "The Way to Do the Goo-Goo Dance," and "I Want to Be the Villain in the Show."

Harry Schwartz, with Primrose and West's Minstrels; Ray St. Clair, with Hi Henry, and George Cunningham, with Al. O. Field's Minstrels, all report that "Only a Soldier Boy" is a big go.

Bobby Gaylor has introduced "For I'm the Wizard of Oz," a new song written especially for him by Woodward and Jerome. Montgomery and Stone are also singing a new song by the same authors, entitled "You Can't Get It Here Like You Do on Teller Isle."

The Windsor Music Company announce that H. W. Petrie's song, "Lord, I Believe," is rapidly

MUSIC PUBLISHERS.

TONY STANFORD'S LAST SONG.

Several years ago a poor but sensitive man arrived in America from his home in Vienna, leaving a mother behind, whom he promised to send for as soon as some fortune should smile upon him. He struggled on and in a short time had gained prominence as a song writer. Two of his songs, "I Left Because I Loved You" and "Day by Day," became popular, and his career seemed certain. The letters he wrote to his mother assured her it would not be long until he could send for her. Just when his prospects were brightest he was taken ill, and at the request of his friends consented to be removed to a hospital, where an operation was performed from which he never recovered. This was on Labor Day, just one year ago. His money had given out and a subscription was taken among the music publishers sufficient to secure a decent burial and he was laid to rest in Cypress Hills Cemetery, Brooklyn. Since then a monument has been erected over his last resting place, which will be unveiled Sept. 12, devoted to the memory of Tony Stanford, known in Private Life as Sigismund SANC.

Shortly before he died he had agreed to write a song, under the title of "In the Valley of Kentucky," which was almost completed at the time of his death. One of his best friends, who well knew as a song writer, secured the unfinished manuscript, supplied the missing lines and placed it with a publisher, and the reputation derived from the song will sit in the corner of his heart, and he will survive him. The song tells a pretty story and the melody is inspiring. "In the Valley of Kentucky" is published by Leo Feist, No. 26 West 28th St., New York, who takes a special interest in this matter and forwards the blessed share of the royalties derived from its sale to Tony Stanford's mother in Vienna.

LEO FEIST

36 W. 28th St.

MUSIC PUBLISHERS.

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BIG BROADWAY HITS.

"In the Good Old Summertime,"
"Nancy Brown,"
"Blooming Lize,"
"Bill Bailey, Won't You Please Come Home?"
"A Little Boy in Blue."

HOWLEY, HAVILAND & DRESSER.

1260 Broadway,

NEW YORK

A Real Novelty in Coon Songs
A REAL HIT, TOO!

C-H-I-C-K-E-N

Dat's de Way to Spell "Chicken"

By SIDNEY PERRIN

Composer of "Mama's Little Pumpkin Colored Coon."

Send for 25c You'll sing it if it's in your line.

M. WITMARK & SONS, Publishers

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A TIMELY HINT.

Primrose & Dockstader's Minstrels Effectively Singing

MAY BE,
MY CLINGING IVY,
MANDY, WON'T YOU LET ME BE YOUR BEAU?
IN THE VALLEY WHERE THE BLUE BIRDS SING,
WHEN THE FIELDS ARE WHITE WITH COTTON,
OH! DIDN'T HE RAMBLE,
WHEN THE MINSTREL COMES TO TOWN,
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forging to the front. "Dream On, Sad Heart," by the same author, is also popular.

Smith O'Brien, starring in The Game Keeper, under the management of Rowland and Clifford, opened his season at Racine, Wis., on Saturday, and writes that the songs specially written for this production by Robert F. Boden and Max B. Witt proved instantaneous winners. The biggest applause going to "Molly Brown," "A Daughter of Ireland," and "The City of Rest."

Katherine Gomez, who has been connected with the firm of Shapiro, Bernstein and Company for the past two years, declares that Stanley Crawford's "I'll Wed You in the Golden Summer Time" will be a bigger success than "When the Harvest Days Are Over."

Gene Schwartz and Silvio Hein were the guests of Stuart Robinson at his country home, Highlands of Navesink, last week.

Mr. and Mrs. Al. Trahern (Jennie Mae Hall) spent several days at Highlands of Navesink last week.

Flournoy Rother (Mrs. Lee Olean Smith) is a member of the King High Ball company.

George Spaulding, publisher of "Down the Line with Molly," says the song is a phenomenal hit.

William H. Anstead is spending the summer at his beautiful home in Saratoga, while his office force is busy taking care of "Ring Down the Curtain, I Can't Sing To-night," a descriptive song by Brennan and Story.

"While the Convent Bells Were Ringing" and "When the Fields Are White with Cotton," by Robert F. Boden and Max B. Witt, are two ballads of which these writers and their publishers, Joseph W. Stern and Company, are justly proud.

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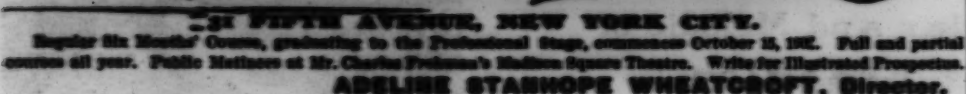
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